

THE LAST FAIRIES. Thomas Hood, in some of his more serious poems—in which he showed his rarest gifts—has at greater length, but with no more finished grace, treated of the subject of the following lines, which we take from All the Year Round:—

All in the gloaming of a golden day, All in a mellow autumn long since mated, A small voice wandered out across the mountains. And the moon listened, and the stars grew paler, The thin brooks hushed themselves, and everywhere A tender trouble grew in leafy places. And little eyes among the ferns were wet With tears, not dew, and folding small thin hands, They gathered with no shadows in the moonlight. For the voice cried, "The feet of men come nearer, The peat-smoke curls where ye have lived so long, And it is time to seek another dwelling." Saying, moreover, "Whither man's foot cometh The fairy ring upon the grass must vanish, The tree must fall, the dreamy greenness perish. "His breath is vaporous in the air around him, His heel is on your dwellings, his sharp knife Staineth with blood the running brook ye drink of. "How shall ye dwell where men and women gather? How shall pale things linger in their shadow? Each shadow is a sorrow and a sleep." Then small folk look'd in one another's faces, And little mothers cried above their bairns, And all the things of elfland learnt the trouble. For unto them the thymy dell was dear; Dearer than life is to a glad girl-mother; Dearer than love is to a happy lover. There was no light elsewhere in all the world, There was no other home under the moonlight; Here had they dwell, here had their days been happy. And not a squirrel in the boughs but knew them, And not a building bird but sang out loud, To see their bright eyes peeping at the fledglings. The strong deer and the wild fowl feared them not, The eagle with his round eye watched them calmly When in the moon they clamber'd to her eerie. They had been friendly to each dying thing, Until the dying; then they knew what followed, And watching how things came and went was pleasure. And these things had they named by happy names, Down to the little moth new born, and swinging Under the green leaf by a thread of silk. Home-loving, gentle, tender-hearted folk, How could they bear to leave for evermore The little place whose face was so familiar? Yet the voice cried, "Man comes, and man is master; Ye are as silver dust around his footstep, Wafed before him by his weary breathing." And with one voice they answered, broken-hearted, "Man's footsteps thicken over all the world, Yea, even on the high and misty places. "The tall tree falls before him everywhere, The leaves from every hill are on his face, How shall we find a place to rest our feet?" And scattered thence by a soft wind from Heaven, They fled, they faded; but within the green-wood Still gleam the round rings where their feet have fallen.

LITERATURE.

REVIEW OF NEW BOOKS.

—Charles Reade's novel of "Put Yourself in his Place" having been completed in the Galaxy, three of the prominent publishing houses have issued it in book form simultaneously. Fields, Osgood & Co. and Sheldon & Co. both claim to be the legitimate representatives of Mr. Reade, and publish what they call "Author's editions," while Harper & Brothers are apparently going into the fight on general principles, for the benefit of the public in general and of themselves in particular. All three houses issue an edition to match the popular green cloth "Household" edition of Reade's works published by Fields, Osgood & Co., and although there is not much choice in the matter, the last-named firm is entitled to the credit of having produced rather the neatest and most attractive volume. Sheldon & Co. and Harper & Brothers each issue, in addition to the above, an octavo edition in cloth and paper, so that there is an ample variety for the public to choose from, both as regards price and style. Whether this kind of competition will be of any material benefit to the parties engaged in it is a question for them to determine; but the public at least can rejoice, for it will certainly have the effect of bringing down prices. We have received specimens of the editions of "Put Yourself in his Place" issued by all the above-named houses, from T. B. Peterson & Brothers, J. B. Lippincott & Co., Claxton, Remsen & Haffelfinger, and Porter & Coates, from whose shelves the admirers of Mr. Reade can select the style of volume best suited to their individual tastes.

Charles Reade has written nothing that is not at once gratifying and disappointing. As a mere story-teller he is far superior to Wilkie Collins, who cannot get along without an elaborately-prepared mystery, the solution of which is about all that the majority of readers are apt to care for in one of his novels. Charles Reade does not propound any conundrums, but he has the knack of winding up every chapter in such a manner as to leave the reader burning with anxiety to know what is coming next, so that, having once commenced the perusal of one of his novels, it is a degree of fortitude that few fiction readers are equal to to leave off until the last page is reached. Mr. Reade has shown, too, that he is able to draw characters with a genuine insight into the moving im-

pulses of human nature, and putting all the best qualities of his work together, he would apparently be entitled to a much higher place as a literary artist than he now enjoys, or is likely to enjoy hereafter. In spite of the extraordinary merits of Mr. Reade's novels, they are too full of careless writing, too full of constructive blunders, and he too often contents himself with mere puppets instead of living men and women, for him to take rank with such men as Dickens or Thackeray. In the novel before us the dashing and enthusiastic style of the writer carries the reader with him to the end, but with an uneasy sense of being humbugged, and it would scarcely bear a second perusal, much less improve on acquaintance, as good art always does. The merit of "Put Yourself in his Place" is in the very complete statement it gives of the evils connected with the great problem of the day in England—Trade Unionism. For this feature alone the book is well worthy the attention of all who are interested in this important subject, although they may care nothing for the romantic incidents with which the author has embellished his theme. This novel is designed to inaugurate a crusade against the trade unions as at present constituted, and to excite a public sentiment against them that will compel Parliament to take some efficient action for the prevention of such murderous outrages as have been perpetrated in nearly every manufacturing town in England of late years, at the instigation of the unions. The writer endeavors to give a fair statement of the case as between the workmen, the capitalists, and society at large, and to suggest a remedy that will aid the workmen to do away with such real grievances as are now made the excuses for every description of outrage in their part. This portion of the story is based upon facts that were clearly proved before the commission of Parliament appointed some time ago to examine the subject, and those who remember the details of that investigation will acknowledge that the novelist has not oversteated the case.

That this story will do more to annihilate the murderous policy that the unionists have thus far pursued with impunity than any other influence that could be brought to bear we sincerely believe, and it is a matter for regret, therefore, that he did not adhere even more closely to his real theme, or if an enamored hero and heroine were absolutely necessary, that he should descend to depict such a pair of lovers as "Henry Little" and "Grace Garden," whose spooniness is simply laughable when it is not nauseating. These characters are reduplications of some that the author's admirers are very familiar with, and if there is any difference between them and his last pair of lovers, it is in the fact that they are further removed from anything like human nature. Mr. Reade, it is true, stops every now and then to assure the reader that he knows all about the hearts of young women, and that this particular action may be relied upon as being psychologically correct; but this will never be allowed to pass for character-drawing, and it is apt to leave the impression that the writer does not know half as much as he pretends. All the love-making in the novel is on the high-pressure principle—almost five hundred pounds to the square inch and the safety-valve tied down—so it is not to be wondered at that the explosions are fearful, and the matter for surprise is that with the trade unions conspiring against them from without, and with their own bursting hearts within, there is anything left of the enamored pair by the time the end of the book is reached. Mr. Reade claims to be a literary artist and not a mere pennylinger, and as a piece of art work this book is not creditable to him. Much of it is written in an exceedingly careless and slovenly style, and its cheap sensations are not of a character to please the taste of cultivated readers. As a clear and forcible statement of the case of society against the trade unions, it may be pronounced a good and useful work, but as a novel it is the very worst that has ever proceeded from Mr. Reade's pen, and it will do nothing towards advancing his reputation. It will be read with interest more on account of its main subject, but after that is forgotten the book will scarcely survive for another generation of readers to wonder at.

—From Claxton, Remsen & Haffelfinger we have received "Sanctum Sanctorum; or, Proof Sheets from an Editor's Table," by Theodore Tilton. Published by Sheldon & Co. The editorial fraternity is not celebrated for over much modesty, but we doubt whether any editor in the United States but Theodore Tilton would consider his effusions on the current topics of the day worth being collected and presented to the public in book form. This volume contains a number of articles contributed from time to time by Mr. Tilton to the Independent, and they are what might be expected under the circumstances—as little worth reading as—as well, as a collection of the editorial articles of THE EVENING TELEGRAPH would be. It will be seen that we do not wish to state the case against a member of the fraternity any more severely than can be helped, but as the book has been submitted to our judgment, we are obliged to say what we think of it. Mr. Tilton, indeed, does not ask for mercy except in the case of the sketch describing a visit to Washington Irving a short time before his death, and, sooth to say, this is the only essay in the book that is really worth perusing. It is a very pleasantly written and interesting sketch of the venerable author as he appeared at his home during the last days of his life, and it is a pleasure for us to accede to the writer's request and speak kindly of it. As for the other essays, they should have been allowed to die with the occasion that brought them forth, for neither as a critic or a political writer has Theodore Tilton produced anything that the world will not willingly let die. One of the best of the essays is that on Elizabeth Barrett Brown-

ing, and this is chiefly remarkable for the gushing style in which it is written, and the total want of appreciation of the finer qualities of Mrs. Browning's genius. Mr. Tilton will have to do something better than this before he can obtain recognition outside of journalism. Essay writing and editorial writing are two very distinct and dissimilar things, and it is a mistake for any man, no matter what his ability may be, to confound them. —From J. B. Lippincott & Co. we have received Part 7 of "Lippincott's Biographical Dictionary," which is brought down to the title "Jan Cadovius." We have repeatedly referred to the special merits of this great work, and it is therefore scarcely necessary to make any detailed remarks with regard to it now. It is, in many of its most important features, entirely unlike any cyclopedia or dictionary that has ever been issued before, either in this country or in Europe, and it is a monument at once to the learning and industry of the compiler, Dr. Thomas, and to the enterprise of the publishers. —T. B. Peterson & Brothers send us "Major Jones' Courtship," a humorous work that seems to retain all the popularity it won years ago. —From Porter & Coates we have received "Venetia," one of the cheap series of the early novels of Mr. Disraeli in course of publication by D. Appleton & Co., and the fifteenth monthly part of Appleton's Journal, containing the weekly numbers for June. —Turner & Co. send us Appleton's Journal, Every Saturday, and Our Boys and Girls for Saturday, June 25th. —The Central News Company, No. 505 Chestnut street, forward to us the latest numbers of Punch, Fun, and London Society. —The American Sunday-School Union send us "Daisy's Companions," "Snarly or Sharly," and "Alice Moore's Lesson," three of their recent religious juvenile publications. —Eugene Cumiskey, No. 1037 Chestnut street, has issued a neat catalogue of Catholic books, including masses and sacred music, Bibles and Testaments, prayer-books, historical and controversial works, poetry, biography, parochial and Sunday-school prizes, sermons, etc. —"Beginning Life" is the title of a book of religious counsel to young men by John Tulloch, D. D., just issued by the American Tract Society, the Philadelphia agency of which is at No. 1408 Chestnut street. Under separate heads the author treats of religion, business, study and recreation, and as a guide to religious duty it will aid many a young man just beginning life to find the right path to temporal and eternal happiness, and to keep it.

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